CAXTONIAN

JOURNAL OF THE CAXTON CLUB OF CHICAGO VOLUME IX. NO 2 FEBRUARY 2001

Joan of Arc — From Caxton to Shakespeare

Part I of II

Pierre Ferrand

Among the very few positive texts available in English about Joan of Arc until the end of the 18th Century was a translation by William Caxton of the *Ditie de Jehanne d'Arc*, the last work of the distinguished proto-feminist writer Christine de Pisan. Caxton printed his version of this poem of nearly 500 lines in 1489, when King Henry VII of England styled himself King of France, as English kings did until 1801.

Christine de Pisan had written the *Ditie* in 1429, in the heat of her enthusiasm for the 17-year old girl who had just contributed so notably to save the key city of Orleans from the English and had conducted the Dauphin Charles through hostile territory, to be consecrated King of France in Rheims. (Indeed, Christine thought she was merely 16.)

The poem hails the blessed maid, an honor to the female sex, inspired by the Holy Ghost, whose credentials have been carefully examined by scholars and wise men. It focuses on her youth and her humble origin ("simple *bergiere*" from Lorraine), which made her leadership role appear the more miraculous. Christine was impressed by her skill on horseback, the way she could bear heavy armor though still a young girl, and her courage, which matched or even surpassed that of the male heroes of old. She focuses on her two dramatic successes at Orleans and Rheims. She warned the enemies of France that Joan was invincible: "Do you wish to fight against God?"

Christine looked forward to her taking Paris and to utterly defeating the English and their allies in France so that there finally would be peace in the land. She hoped that she would then induce King Charles VII to lead the troops of Christendom on a crusade to reconquer the Holy Land, and this, indeed, seems to have been one of Joan's own dreams.

Christine, though born in Italy, was a loyal Frenchwoman and well-informed, though no prophet. Joan failed to take Paris and was captured shortly afterwards. The last English troops left France (except for Calais) only a quarter century later, and Charles VII was no crusading king. However, he had eventually followed up on Joan's early successes and managed to reconquer his realm. As a result, France remained independent and was not ruled by British kings.

The *Ditie* is no masterpiece but remains a fascinating document showing some of the reasons why contemporaries were inspired by Joan's charisma. Christine died in 1431, the year Joan was burned at the stake, and we can regret that we do not have her comments about Joan's failures, her long trial, and her cruel death.

A generation later, France's great medieval poet, Francois Villon, included Joan in his catalogue of great real and fictional ladies, who are no more, like the snows of yesteryear. His two simple lines have moved generations of Frenchmen:

Ou est Jeanne, la bonne Pucelle
Qu'Anglois brulerent a Rouen?
(Where is Joan, the Good Maid
Which the English burned in Rouen?)

Villon presumably knew about the procedures in the 1450s nullifying the verdict of the ecclesiastical court of 1431, which had been the

See JOAN OF ARC, page 6

Illustration of the execution of Joan of Arc, from Jean Jacques Brousson, Jeanne d'Arc, *Paris: Ducharte & Van Buggenhoudt, 1928. This book was originally in the collection of William A. Kittredge, long-time Caxton Club member; it is now in the Wing Collection of the Newberry Library, through whose courtesy it is used.*

CAXTONIAN

The Caxton Club
Founded 1895

The *Caxtonian* is published monthly by The Caxton Club. The Caxton Club office is located in The Newberry Library:

The Caxton Club
60 W Walton St, Chicago, IL 60610
ph 312 255 3710
www.caxtonclub.org

The *Caxtonian* is printed by River Street Press, Fine Printers, Aurora, IL

Musings...

Sir Ernest Shackleton (1874-1922) was the consummate explorer of Antarctica. A member of Robert Falcon Scott's *Discovery* expedition in 1901-1904, he was driven to return to the frigid continent, which in his day was barely touched by human exploration and totally forbidding as a natural habitat. He returned to Antarctica in 1907 expecting to be the first to reach the South Pole. But, fearing for the welfare of his crew, he turned back with but 97 miles to go and returned to England. In 1914, he came again to Antarctica in what was called the "Imperial Trans-Antarctic Expedition" — to be the first crossing of the continent by a team of explorers. His ice-bound ship, *Endurance*, was destroyed before he could get there.

On November 21, 1915, Shackleton and his crew of 27 were marooned on an ice floe and began one of the most incredible sagas of human courage and endurance in the history of humankind. On September 3, 1916, Shackleton and his entire crew arrived safely in Punta Arenas, Chile. The men were thoroughly malnourished, severely frostbitten, and so bedraggled that they frightened people whom they met. The remarkable fact about Sir Ernest is that he never lost a man under his supervision, even though they traveled in the most treacherous circumstances with poor provisions and absolutely no communication capability beyond the sound of their own voices.

But Shackleton was more than an arctic explorer. An Anglo-Irishman, he was fond of Robert Browning and had a propensity for quoting Browning as he traveled. Roland Huntford, in his masterful biography *Shackleton* (Carroll & Graf Publisher, Inc., 1985) told of an experience with a Russian Army officer in Murmansk, in the far-north of Russia. The officer reported that, as he and Shackleton were on an excursion there in 1918, they stopped to "gaze over what to me was the abomination of monotony . . . vast expanses of snow; in the distance the gun-metal of the Lola Inlet. [Shackleton looked] at it . . . as though he wished to imprint it on his memory . . . and . . . began to declaim poetry."

On another outing with the same officer, Shackleton began "declaiming again":

"You don't know who said that," Shackleton asked.

"No, I don't know who said it."

"Well, Shackleton said it."

"That explorer-man? He must be a man of parts. I never knew he was a poet!"

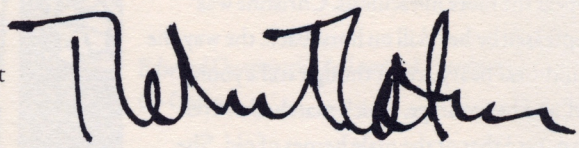
Shackleton turned and said, "Then why the devil do you think he became an explorer."

The link between poetry and exploration came full circle for Shackleton in the year of his death, 1922, of a heart attack in South Georgia as he was about to begin another trip to Antarctica. T. S. Eliot, in "The Waste Land," a poem which many consider to be the hallmark poem of that era, wrote:

Who is the third who walks always beside you?
When I count, there are only you and I together
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
-- But who is that on the other side of you?

Eliot's footnotes attributed this passage to Shackleton's *South* (1920), in which, as Eliot wrote, "at the extremity of their strength, [they] had the constant delusion that there was one more member than could actually be counted." This "Fourth Person," as it came to be called in Shackleton's writings, was the conscious presence of another being among the three explorers as they hiked the uncharted, never-before-traveled winter mountains in gale-force winds and knee-deep snows of South Georgia, on the last leg of the journey to save their marooned colleagues. This mystical experience, Shackleton wrote, must always be a part of the "record of our journeys."

By virtue of his unstinting love of his fellow men, Shackleton repeatedly gave up his dreams and risked his life to insure their safety and well-being. As an explorer, it seems to me, we should call him ***intrepid***; as a leader, ***undaunted***, as a person, perhaps, ***St. Ernest.***



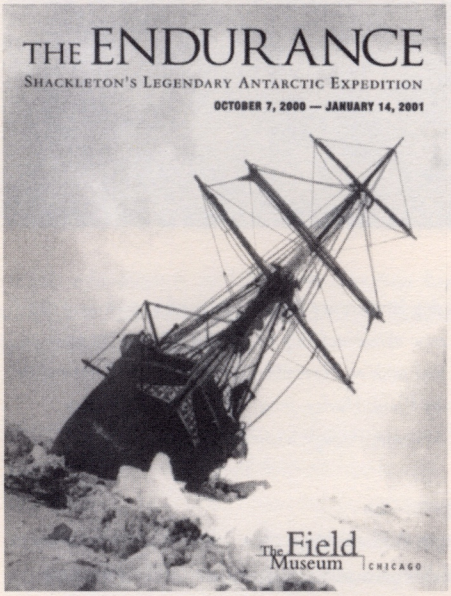
Robert Cotner
Editor

SOUTH

THE STORY OF SHACKLETON'S LAST EXPEDITION 1914–1917: BY SIR ERNEST SHACKLETON C.V.O. : WITH EIGHTY-EIGHT ILLUSTRATIONS AND DIAGRAMS

THE MACMILLAN COMPANY
NEW YORK MCMXX

Title page of Shackleton's South *(1920). (From the Fitzgerald Collection, Newberry Library, through whose courtesy it is used.)*



Field Museum broadside for "The Endurance" exhibition.

'To the Ends of the Earth'

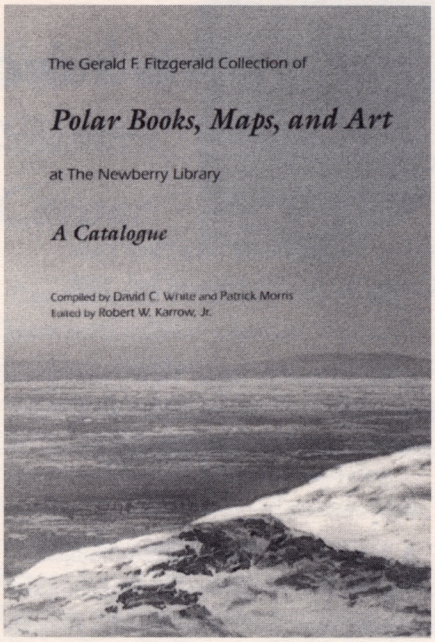
Robert W. Karrow, Jr.

Save for some of the highest mountain peaks, no part of the Earth's surface is as inaccessible and inhospitable as the polar regions. Greek geographers theorized that the cold there would make life impossible, and when sailors actually ranged far to the north and south, the snow and icebergs that greeted them were anything but inviting. But the irrepressible urge to explore led them on.

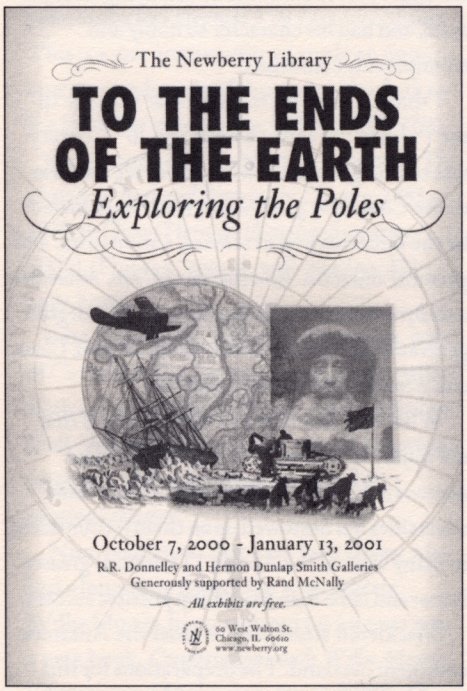
"To the Ends of the Earth," an exhibition, which recently closed at the Newberry Library, told explorers' stories through books, maps, and works of art that recorded their journeys. One gallery was devoted to the Arctic; the other to the Antarctic. In each, the story was presented chronologically, from the first tentative probings through later elaborate expeditions, to the ultimate assaults on the poles themselves. This exhibition and "The Endurance," an exhibition at the Field Museum on Sir Ernest Shackleton's Antarctic explorations, provided a rich opportunity to understand the courage and tenacity involved in all polar expeditions.

The foundation of the Newberry exhibit was the collection donated by Newberry trustee and Caxtonian Gerald F. Fitzgerald in 1996. (See the *Caxtonian*, November 1998, for an article by Gerald Fitzgerald on the development of his collection.) Additional materials were drawn from the Newberry's Ayer, Bonaparte, and general collections. In addition to the gallery guide, a full catalog of the Fitzgerald Collection is available in the Newberry bookshop. ❖

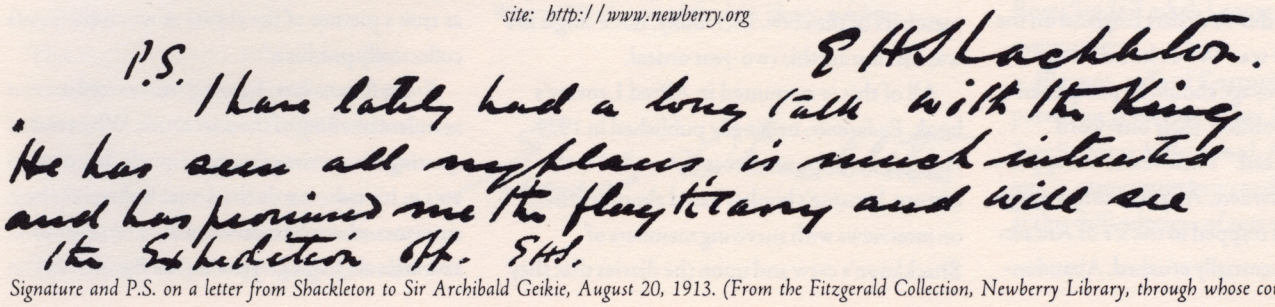
Editor's note: *Caxtonian and Councilor Robert W. Karrow, Jr. is Curator of Special Collections and Curator of Maps, Roger & Julie Baskes Department of Special Collections, Newberry Library. Readers may consult, for further information, the following email address: KarrowR@newberry.org and web page site: http://www.newberry.org*



Cover of exhibition catalog and a complete listing of the Gerald F. Fitzgerald Collection at the Newberry Library, through whose courtesy it is used.



Newberry Library broadside for "To the Ends of the Earth" exhibition.


P.S. I have lately had a long talk with the King
He has seen all my plans, is much interested
and has promised me the flag I carry and will see
the Expedition off. Ernest H. Shackleton.

Signature and P.S. on a letter from Shackleton to Sir Archibald Geikie, August 20, 1913. (From the Fitzgerald Collection, Newberry Library, through whose courtesy it is used.)

A Review

Shackleton's incredible Polar experience

Glen N. Wiche

Alfred Lansing, *Endurance*, New York: Carroll and Graf Publishers, Inc., 1998.

"Man looks into the abyss. There's nothing looking back at him. That's when man finds his character. And that's what keeps him from falling into the abyss."

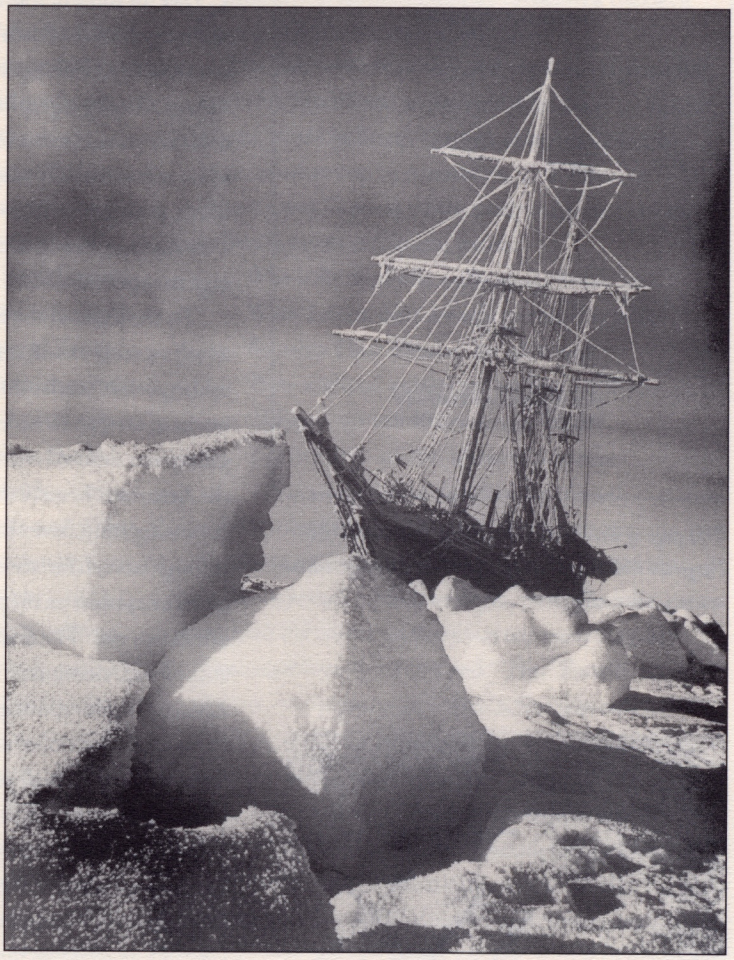
Although these words are to be found in that brilliant depiction of ambition and irresponsibility, *Wall Street*, they also perfectly illustrate the achievement of the British Antarctic explorer, Sir Ernest Shackleton, 1874-1922. In all the annals of exploration, few men have ever looked into so terrifying an abyss as he, and had his character so nobly and triumphantly confirmed.

I think it is useful to recall that the race to the Poles in the early years of the 20th Century was to that generation what the space race was to the Cold War generation. Both were fueled by the same mixture of science, nationalism, and personal ambition. And the names *Scott, Amundsen* and *Byrd* were to the Edwardian and Georgian generations as familiar as the names *Shepard, Glenn,* and *Armstrong* are to our generation.

What sets Shackleton's effort apart is that the objective was never met. Yet, the sheer survival of him and his men against successive adversities has bestowed upon them (reminiscent in many ways of the Apollo 13 mission) greater honor and fame than that of any possible success.

Shackleton attempted to cross the Antarctic continent overland. The preparations for this undertaking were completed in England shortly before the outbreak of World War I. In fact, the expedition was due to depart England on the day Britain went to war. When he asked the government if the voyage should be postponed on account of the conflict, their one-word response was "Proceed." Their vessel was appropriately named *Endurance.* After the long voyage south, the ship was trapped in the ice of Antarctica, where it was eventually crushed. Abandoning their ship, the party was forced to live upon ice floes for five months, subsisting on seal meat and little else. Eventually they made their way to a small island at the edge of the continent. Shackleton, with five other men, then undertook an open boat voyage to the nearest inhabited island to find help.

This incredible navigational feat brought them safely to the island of South Georgia, a thousand miles to the north. Having arrived here they discovered to their horror that they had landed on the wrong side of the island. To reach assistance at a small whaling station, they then had to cross the daunting mountains of the island. They were the first explorers ever to do this. Having finally arrived at the whaling station, Shackleton then organized a rescue party. After two failed attempts, they finally reached Elephant Island, rescuing all remaining members of the crew. Incredibly, not a single life was lost during this two-year ordeal.



On January 19, 1915, Shackleton's ship Endurance *became ice-bound in pack ice a day's trip from Antarctica. The 28-man crew abandoned ship on October 27, making camp on an ice floe. The ship was destroyed and sunk on November 21. (Photo "The Return of the Sun," © Royal Geographic Society, by Frank Hurley, from "Shackleton's Legendary Antarctic Expedition," at the Field Museum, through whose courtesy it is used.)*

All of this is recounted in Alfred Lansing's book, *Endurance,* originally published in 1959. An early attempt at what is now called oral history, Lansing's book is based almost entirely on interviews with surviving members of Shackleton's crew and upon the diaries that they kept. As Lansing states, "...most of the survivors of this astounding adventure worked with me, graciously and with a remarkable degree of objectivity, to recreate in the pages that follow as true a picture of the events as we could collectively produce."

From first to last, Lansing has created a seamless retelling of the adventure. When not quoting the survivors' words directly, he recreates in his own words the actual feelings of the survivors whom he interviewed: "The order to abandon ship was given at 5 p.m. For most of

Sir Ernest Shackleton in 1915. (Photo © Scott Polar Research Institute, by Frank Hurley, from "Shackleton's Legendary Antarctic Expedition," at the Field Museum, through whose courtesy it is used.

the men, however, no order was needed because by then everybody knew that the ship was done, and that it was time to give up trying to save her. There was no show of fear or even apprehension. They had fought unceasingly for three days and they had lost. They accepted their defeat almost apathetically. They were simply too tired to care."

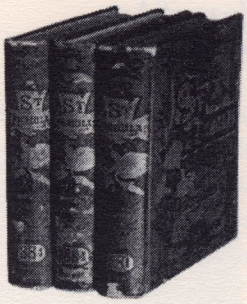
This is a book filled with innumerable, memorable and moving vignettes: drifting helplessly on the *Endurance* for 10 fruitless months; living day to day in constant danger on the ice floes for a further five months; Shackleton's remarkable ability to maintain morale amidst the most appalling of conditions; the remarkable six-man rescue voyage of 16 days in a 22-foot boat; and, finally, the triumphant return of the rescue party.

It is unfortunate, however, that this new edition of Lansing's book does not contain an introduction, which placed the Shackleton expedition into its historical context. Nevertheless, *Endurance* remains one of the greatest of all travel adventure stories; and we are grateful to Carroll & Graf Publishers for making the story available again to a new generation of readers. The Shackleton family motto, "*Fortitudine vincimus*" (By enduring we conquer) remains the underlying theme of Lansing's book and resonates personally and powerfully with each reader of this magnificent saga.❖

Editor's Note: *Caxtonian Glen N. Wiche is a man of many interests, including the collecting, purchasing and selling of antiquarian books. A member of Union League Club of Chicago, Wiche wrote this review for* Check It Out, *for the Winter 1998-99 issue of the club's library newsletter.*

Ernest Shackleton

Saints & Sinners Corner



Caxtonian and Renaissance scholar Ed Quattrocchi will offer a seminar, "Utopia's Books in the Newberry Library." The eight-week seminar is a part of the Newberry's Public Programs and will be held on Tuesdays, from 3:00 until 5:00 p.m., beginning February 13. The seminar will provide a close reading of Sir Thomas More's *Utopia* (ed. Edward Sturtz, Yale University Press, 1964). The class will focus on both the historical and contemporary significance of the book. A special feature of the seminar will be a look at copies of the rare books in the Newberry Library, which influenced More, as well as printing techniques and Renaissance culture. This is a rare opportunity to study an important text under one of the great specialists in the field. For information, call 312/255-3700.

Caxtonian John K. Notz, Jr. reviewed *The History of Beer and Brewing in Chicago, 1833-1978*, in *Illinois Heritage* (Spring-Summer 2000). This is a "sound, well-written, 221-page book. ..."

Late Caxtonian, Ralph G. Newman, wife of Caxtonian Pat Newman, was memorialized in an essay by John Y. Simon, *Illinois Heritage* (Fall-Winter 2000). Ralph "was an American original, a self-made man, and a public relations master."

Non-resident Caxtonian Jack Bales, who had a long-time friendship with the late Willie Morris, has translated his interest into a new book, *Conversations with Willie Morris* (University of Mississippi Press, 2000). The book includes conversations with Charlie Rose, Studs Terkel, Leonard Lopate, and many others.

Eleanor, wife of Caxtonian Peter Stanlis, passed away on December 20, 2000, in the Stanlis home in Rockford. All Caxtonians join in expressing their condolences to Peter at this difficult time of sorrow and transition.

Joan of Arc

Continued from page 1

legal basis for Joan's execution eagerly desired by the English to try to discredit Charles VII. To what extent Villon was aware that goodness and compassion were characteristics of Joan is not known.

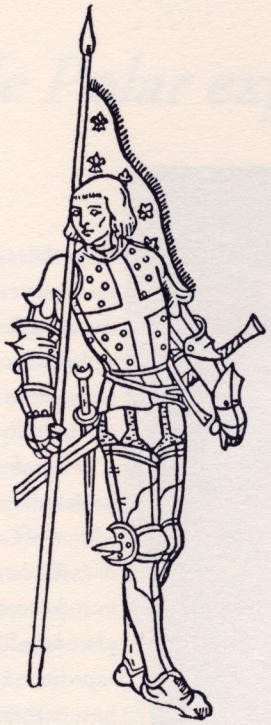
Joan's rehabilitation, based on broad-based testimony about events of a quarter century or more earlier, also had an evident political purpose. Charles VII did not want to remain under the stigma that his coronation had been the work of a heretic and a witch.

English Renaissance chronicles dealing with the Hundred Years' War ignored the fact that the verdict against Joan had been thus repudiated by the Church, which had condemned her and which continued to describe her as a witch and to viciously slander her character. These views are echoed by William Shakespeare in his portrayal of her in *Henry VI*.

The first major English effort since Caxton of a favorable account of the Maid was by the 19-year-old poet Robert Southey, in a 6,000-verse epic published in 1793. He was then in sympathy with revolutionary France, and his romantic and almost totally unhistorical Joan was a child of nature and of the soil, in the spirit of Jean-Jacques Rousseau, and a radical fighter against oppression. His long poem, which ends with the coronation of Charles VII, is little read today.

More influential was the 1801 Play, *Die Jungfrau von Orleans* (The Maid of Orleans), by the German writer, Friedrich von Schiller, an idealist. He exalted a romantic heroine who not only saves her country and her king but falls in love with a British knight and dies from her wounds on the battlefield. Like the same author's *William Tell*, the play appealed to a great variety of nationalists in many countries and was much imitated. Variations on it were the librettos of operas by Giuseppe Verdi in 1845 and Tchaikowsky as late as 1878. Like Schiller's work, these operas were not among the composers' major achievements, but they are not without interest.

Southey (and Schiller), in their enthusiasm for Joan, were reacting against her "vilification" by no less a figure than Joan's compatriot, Voltaire, who died on the same day as Joan (May 30). Schiller pointedly alludes to Voltaire's



From a 1493 woodcut by Antoine Verard, in Pauline B. Bowers, trans. Chroniques de Saint-Denis, *San Francisco, 1938.*

mock-epic in 21 cantos, *La Pucelle d'Orleans*, in his prologue to his play, where he rebukes him as "dragging sublimity into the mud."

Voltaire, no romantic, was from an earlier generation and could not grow ecstatic about a pious peasant girl, however worthy, whose alleged powers to save France were derived from heaven and the fact that she had remained a maid. Indeed, for him and most literate Frenchmen of the 18th Century, the first reaction when hearing about a "Pucelle d'Orleans" was laughter.

Not coincidentally, Voltaire's mock-epic, first published by him in 1762, had the same name as that of a long and solemn poem issued in 1656 by Jean Chapelain, then a prominent and influential writer. Chapelain and his supporters thought it would be considered a masterpiece. It was, instead, branded (correctly) as ridiculously and unendingly dull by Nicholas Boileau and other arbiters of French classical taste. They launched a multitude of witty epigrams against it. As a result, the very name of Joan became a laughing stock in France for over a hundred years.

Voltaire's own *Pucelle d'Orleans* is funny, bawdy, and, though lengthy, never dull. It is an uproarious satire of fundamentalist Catholic religion as well as of Voltaire's personal enemies, obviously written for his own pleasure and that of his friends. His only historical focus is the defense of Orleans against the English. He added many droll and fantastic episodes, which are explicit parodies of the Italian Renaissance epics, particularly Ariosto's *Orlando Furioso*, and also of John Milton's *Paradise Lost*. He was also inspired by the elegantly erotic tales of LaFontaine.

While he had his fun ridiculing claims of heavenly inspiration, Voltaire did not question Joan's fundamental decency. Indeed, in his serious historical works, he treated Joan with respect. He was aware of her genuine achievements and sympathized with her as a victim of the type of clerical intolerance against which he fought all his life.

Voltaire expected to offend the Church and prissy guardians of conventional morality. He never knew that his light-hearted presentation of a largely imaginary and unhistorical Joan would also deeply offend the votaries of romanticism and nationalism and the hero worshipers who proliferated in the 19th and 20th Centuries. His mock epic was considered by them a most wicked deed, a symbol of his sarcastic nastiness, and was used to drag his own name into the mud. ❖

Notes: **A modern reprint of the* Ditie *(text, translation, and commentaries), was issued 1977, and is available on the Internet.*

I do not claim that Caxton, whatever his other merits, was necessarily an admirer of Joan of Arc. Several years before printing his Ditie translation, Caxton printed in a chronicle he helped compile the baseless slander (used later by Shakespeare) that Joan attempted to avoid execution by claiming that she was pregnant. This is the first extant mention of that libel.

**The famous Mme de Stael, in her* De l'Allemagne, *II, 29, (published 1813), while praising Schiller's* Joan *at length, points out correctly that the author would have improved his play if he had ended it with the historical trial and execution. She wrote, "What is more admirable than the behavior and the very answers of Joan during her trial!"*

**1762 is the date of the first (partial) authorized edition of Voltaire's* Pucelle d'Orleans, *long circulated in manuscript and sometimes printed by his enemies (with compromising additions) without his consent. J. Vercruysse finally published a complete critical edition in 1970, (Volume 7 of the* Oeuvres Completes of Voltaire *issued by the Voltaire Foundation).*

In remembrance of a life of service

Frank Orland Williams 1926-2001

Muriel Underwood

Former Caxton Club president and co-chair of the Centennial Committee Frank Orland Williams died January 4, of complications related to Parkinson's disease.

Of the many book-related organizations that he had belonged to, Frank found The Caxton Club the one that gave him the most pleasure in friendships and his interest in books and book collecting.

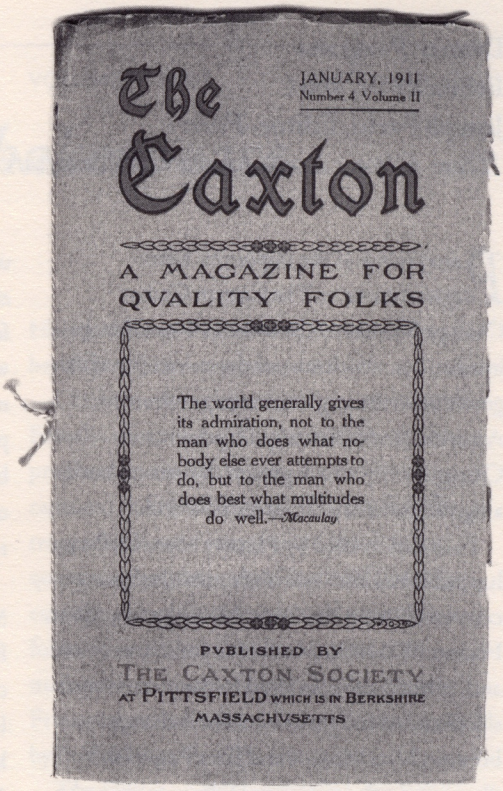
Frank had been a member since 1972, and served on the Council from 1975-83, and as president 1980-81. He also served on the Publications Committee in 1985, and became co-chair of the Centennial Committee in 1993-95.

An avid book collector, he specialized in collecting American illustrators of the late 19th and early 20th Centuries. On March 6, 1992, Frank gave a talk at the Friday Luncheon, to an overflow attendance, about his books on the work of Joseph Pennell, printmaker.

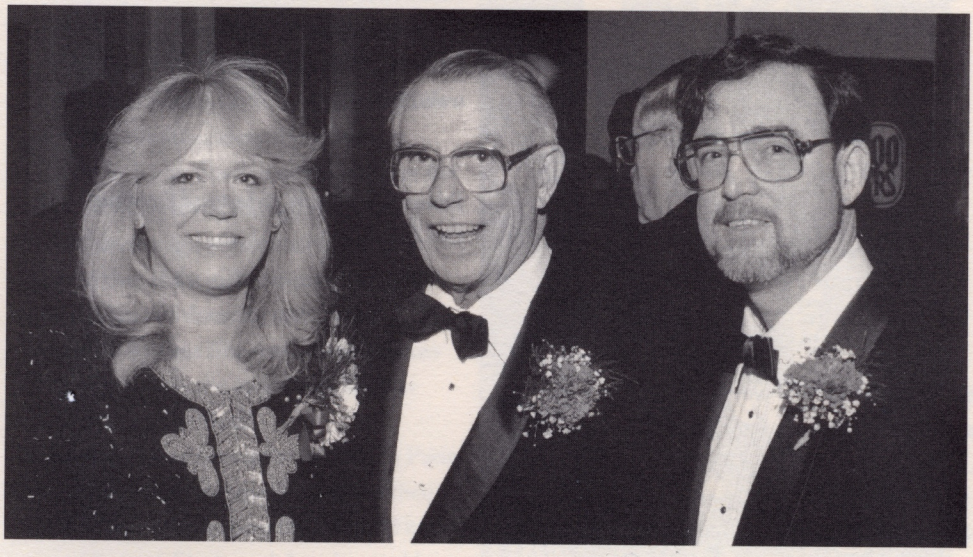
Frank retired as assistant director of the University of Illinois Press at Chicago Circle Campus. He had won many local and national awards as a book designer in the annual book shows of the Chicago Book Clinic, the American Institute of Graphic Arts, and the American Association of University Presses. He served as president of the Chicago Book Clinic in 1974-76. Noted as a calligrapher and mapmaker, Frank completed his last project after the onset of Parkinson's. This was a series of maps for "The Papers of Jefferson Davis," a multi-volume work published by the Louisiana State University Press and Rice University.

In World War II, he was selected for the Military Intelligence Service Language School and served as an intelligence officer in Tokyo. He later earned a degree in Oriental art, language, and history from the University of Michigan.

Frank is survived by Jeane, his wife of 50 years, and one son, George Orland Williams. We will miss Frank, and his extensive knowledge of book design, of book illustration, of the people who write the books, and the ones who are the publishers. And we shall miss, most of all, his leadership and his genuine friendship at the Caxton Club meetings. ❖



Jean Larkin, formerly of Sycamore, IL, where she owned a charming bookshop, and now a non-Resident Caxtonian living in California, recently sent an issue of The Caxton, *a "magazine for quality folks," dated January 1911. We like to think, of course, that the* Caxtonian *is, as well, a journal "for quality folks." Jean sends greetings to her many friends in The Caxton Club, whom she misses very much.*



Three past-presidents of The Caxton Club: Karen Skubish, Frank Williams, and Tom Joyce. Karen and Frank served the club as co-chairs of the club's splendid Centennial Celebration, 1993-95. (From the Caxton archives.)

Development success story

The stand-in Development Committee Chair Ed Quattrocchi struck it rich with his end-of-the-year letter to Caxton Club members. Committee Chair Eugene Hotchkiss expressed great pleasure with the fund-raising success of Quattrocchi and the Development Committee.

A total of $10,225 was raised from 32 donors. The highest gift was $2,000, a foundation grant for the *Caxtonian*.

The club extends a hearty "Congratulations!" to Ed, who may find he has a new, permanent job in fund-raising! ❖

Bookmarks...

Dinner Program
February 21, 2001
Joseph Parisi, Editor, *Poetry*
"Dear Editor: Letters from the Poetry *archives"*

Poetry is one of the important sister-organizations to The Caxton Club in Chicago It is one of the three or four Chicago institutions, which insures the investiture of this great city in the ongoing literary renewal of America. And it is that quiet presence in Chicago, a city whose gifts to the arts makes it a significant urban center in the world.

Founded in 1912 by Harriet Monroe, *Poetry* has published both new and established poets continually since that time. More than an editor, Harriet Monroe saw herself as participant with, and, in many ways, as equal to the poets whom she nurtured and gave voice. An exchange between Miss Monroe and Ezra Pound will illustrate. In the early days of the magazine, she wrote Pound, "I strongly hope that you may be interested in this project for a magazine of verse, and that you may be willing to send us a group of poems."

Pound replied, verbosely, "I *am* interested. There is no other magazine in America which is not an insult to the serious artist and to the dignity of his art. But? Can you teach the American poet that poetry *is* an art? Can you teach him that it is not a pentametric echo of sociological dogma printed in last year's magazines?" He sent a poem for publication and asked for clippings, which he would send to Boston and New York on her behalf.

Miss Monroe replied, "My dear Ezra Pound, we are obeying your orders — but I confess it would be with more pleasure if they had been uttered a bit more suavely. This magazine is an effort to encourage the art, to work up a public for it in America. It is easy for you, living in what one of our papers calls 'the world's metropolis' to charge with imbecility us 'in the provinces.' If we are provincial, we shall always be, until we cease to take our art and art opinions ready-made from abroad and begin to respect ourselves."

Joseph Parisi continues in the tradition of Miss Monroe. He holds a Ph.D. in English from the University of Chicago and has taught creative writing and served as guest and visiting lecturer in both the US and Great Britain. His books include *The POETRY Anthology, 1912-1977*; *Marianne Moore: The Art of the Modernist*, and *A Viewer's Guide to the PBS television series Voices & Visions*.

In 1976 Parisi became Associate Editor of *Poetry*. In 1983, he became the tenth editor of the distinguished journal, where he has continued the vital traditions established in its founding.

You will not want to miss this rare appearance on a public platform of Editor Joseph Parisi. Let's give a grand, Caxton welcome to our associate, colleague, and friend.

Jim Tomes
Vice President and Program Chair

Luncheon Program
February 9, 2001
Greg Prickman
"The English book donation"

Caxtonian Greg Prickman of the Chicago Public Library will talk on "The English Book Donation," a gift to the Chicago Public Library after the Chicago Fire of 1871. This gift has an almost mythical status at the Library, and its story is repeated in a simple version to all library visitors.

Greg became interested in the mechanics of what happened and what they could tell us about, not only the book and library world of early Chicago, but the larger questions of what the British considered essential material for a library to contain during the Victorian era. This became, coupled with the an effort to uncover as many of the surviving books as possible, an ongoing project for Greg.

He received his MLS from Indiana University, where he specialized in rare books and manuscripts. As a student, he worked at the university's famed Lilly Library. He moved to Chicago in 1999, to work as an archivist in the Special Collections & Preservation Division of the Chicago Public Library. He now serves as Rare Books Librarian.

Join your friends to hear the fascinating full story about the birth of Chicago's very own library.

Edward Quattrocchi & Leonard Freedman
Co-Chairs

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of BankOne, BankOne Plaza, Madison & Clark, Chicago. Luncheon and discussion, 12:30pm. Dinner meetings begin with spirits at 5pm, dinner at 6pm, lecture at 7pm. BankOne's parking garage, 40 S. Clark Street, offers a special parking rate after 5pm to guests of the Mid-Day Club. When you leave, please tell the parking attendant you were at the Mid-Day Club, and your parking fee will be $10. Members planning to attend luncheons or dinners must make advance reservations by phoning the Caxton number, 312 255 3710. Luncheon for members and guests, $20. Dinner, for members and guests, $40.